

American Art News

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MATSUKATA IS HERE, BUYING ART WORKS

His New Occidental Museum in Tokio,
to Cost \$5,000,000, to Be Enriched by
Work of Our Painters and Sculptors

Some of the finest examples of American painting and sculpture are being acquired by Mr. Matsukata, the immensely wealthy Japanese art collector, for his Museum of Western Art in Tokio. Mr. Matsukata, who has made heavy art purchases in Europe, has been having conferences with art dealers and connoisseurs, and on Wednesday of this week he visited Boston to inspect works of art there.

While in England, Mr. Matsukata bought paintings by Whistler, Sargent and Abbey, besides numerous works by British artists. The three painters named are thought by many to be more representative of European, or at least of British, art traditions than American. But as the Japanese, in art as in war and commerce, are nothing if not thorough, Matsukata's visit here is taken to mean that he has found a distinctive "American school," though some persons seem to think none exists.

The cost of Mr. Matsukata's museum has been estimated as high as \$5,000,000. He is the son of the late Marquis Matsukata, who was premier of Japan. He owns the largest wharves in Tokio. The design for his museum building has been furnished by Frank Brangwyn, English painter, seventy of whose pictures are among the works bought for it in England. Such younger members of the British school as Sir William Orpen, D. Y. Cameron and Augustus John are also to be represented.

Matsukata has been making his purchases over a period of four or five years, and at last accounts had acquired more than 1,000 works. The first public announcement of his plans was sent to THE AMERICAN ART NEWS by its Berlin correspondent, who wrote that two big firms there, Cassirer's and Van Diemen's, had provided from their collections several Rembrandts, and works by Tintoretto, Courbet, Cézanne, Van Gogh, Zorn, Munch, Daumier, Gauguin, Constable and Zuloaga.

In Paris additional paintings of the French school were bought by Matsukata, including works by Cézanne, Gauguin, Pissarro and K. X. Roussel. Pictures by Klees Van Dongen, the Dutch artist, and sculptures by Rodin were also purchased.

Laura Knight and Lucien Simon

Foreign Members of Carnegie Jury

PITTSBURGH—The foreign members of the jury for the twenty-first international exhibition at the Carnegie Institute are Mrs. Laura Knight, a London artist, and Lucien Simon, French painter. The American members, appointed two months ago, are Charles H. Woodbury, of Boston, and Charles C. Curran, of New York.

The jury will meet in London January 24 and 25, in Paris January 27 and 28, in New York March 31, and in Pittsburgh April 6, when the honors and medals will be awarded. The exhibition will open April 27 and will continue through June 15.

Simon is represented in the Institute's permanent collection by an oil painting, "Evening in a Studio," and by a small water color, "Easter Tide." The former, awarded the Institute gold medal in 1905, was purchased the same year. In 1913 he contributed to the international twenty-five paintings. He has been represented in thirteen exhibitions at the Institute.

Mrs. Knight has frequently been represented at the international. Her painting entitled "The Green Feather," a study of a young woman standing in the open air, will be recalled as one of the works shown in 1912. It received an honorable mention, and was later purchased for the National Gallery of Canada. She is represented in ten national and municipal galleries.

Mrs. Knight is the second woman painter to serve on the Institute's jury; Cecilia Beaux has served four times.

Jerusalem Is to Have Exhibit

of Palestine Arts and Crafts

JERUSALEM—An exhibition of the living arts and crafts of Palestine is being organized by Charles R. Ashbee, civic adviser for the Palestine administration, and will be held in the Citadel of Jerusalem, the Tower of David, next spring. A principal part of the exhibits will consist of the local costumes still made and worn by the peasants in the different villages and towns—Bethlehem, Nazareth, Hebron, Ram-Allah, etc. These costumes are in many cases like those worn in Biblical times. Unfortunately, modern commercialism and contact with other countries are rapidly changing the old customs.

Owners of The American Art News Acquire The International Studio

The January number of *The International Studio* contains the following announcement:

THE INTERNATIONAL STUDIO, worthy exponent of the cause which called it into being twenty-five years ago.

In the past a certain part of *The International Studio* has been printed in England, and joined with an American section to make the complete magazine. Under the new management, the publication will be produced wholly in America. While emphasizing American painting and sculpture, and the art of the rest of the world that has been brought to America, it will continue to be international and will interpret to America the art movements of other nations.

The John Lane Company thanks the thousands of loyal friends of *The International Studio*, for their support in the past, and bespeaks for the new owners a continuation of this friendship and support.

JOHN LANE.



"IN THE BERKSHIRES"
In the artist's exhibition at the Schwartz Galleries

By GEORGE A. TRAVER

100 SCHREYERS AT AUCTION IN GERMANY

Paintings Left by Artist at His Death
in 1899 to Be Sold at Frankfurt—
High Prices Realized at Recent Sales

BERLIN—On February 21 the paintings owned by the estate of Adolf Schreyer, who died in 1899, will be sold at auction at R. Bangel's, in Frankfurt-on-the-Maine. His chief distinction is as a painter of battle pieces and horses. He went through the Crimean campaign as a war artist. Examples of his work are in the galleries of Berlin, Hamburg, Schwerin and Washington, D. C., and in numerous other galleries.

Schreyer's work is among that of German artists now most in demand in the international market, and thus the coming dispersal of his pictures is looked forward to with the greatest interest. Recently two of his paintings, "Gipsy Cart" and "Hungarian Horse and Driver," sold at Bangel's for 300,000 and 270,000 marks, respectively.

The auction will include more than 100 of his works, among which are "The Burning Town," "The Sick Horse," "Horse and Driver" and "Lion-Hunting."

A few pictures by French masters of the XIX century, including Corot, Rousseau and Troyon, will be sold at the same auction.

—F. T.

Swedes to Show Decorative Arts

GOTHENBURG, Sweden—A national Swedish exhibition to be held at Gothenburg from May 15 to Oct. 1, 1923, will include a section of decorative industries which will show the strong traditional tendencies of the race in their adaptation and invention of pattern and ornament. Preparations are already under way.

ENGLAND LOSING HER RARE OLD MASTERS

In 1913 She Sold £283,000 Worth, But
Last Year Nearly £800,000, of Which
£489,000 Came to the United States

LONDON—Some illuminating figures as to the extent of England's export trade in works of art have recently been issued by the Board of Trade.

While in 1913 the nation exported pictures to the value of some £283,000, it more than doubled that amount in 1919, the value of the works then sent out of the country being assessed at £592,000 odd. Last year, however, the exported pictures figured at £799,000, the United States taking more than half of these (£489,000 in all). The latter figure represents double that placed to the name of the states during the previous year.

These statistics give one cause for thought. Supposing England's output of old masters to progress in similar ratio during the next few years, what is likely to be left for our own old country?

—L. G.-S.

Department of Art Applied to Medicine Endowed at Johns Hopkins University

BALTIMORE—An anonymous donor has turned over to Johns Hopkins University a fund sufficient to provide a perpetual endowment for the Department of Art as Applied to Medicine. The amount is \$110,000.

This department was established in 1911 and its head is Max Brodel. Each year since 1911 the same anonymous donor has provided funds for the upkeep of the department. This is the only department of its kind anywhere in the world.

Mr. Brodel is regarded as the foremost medical illustrator living today.

MR. BARNEY SHOWS PROGRESS AS ARTIST

Second Annual Exhibition by Society
Man and Architect Reveals De-
velopment—Other Displays of Art

In the second annual exhibition of landscapes by J. Stewart Barney, which will be open to the public next Monday at the Ehrich Galleries, following a reception Sunday afternoon, the art world will find the answer to the question it asked after his debut last year as to whether Mr. Barney's "intentions are serious." Most decidedly they are. Landscape painting evidently is not to be an avocation or an amusement with him, but a profession, the same as architecture has been. And the laurels Mr. Barney has won as an architect seem likely to be reinforced by new ones gained in his new field.

There are fourteen pictures in the exhibition, and they represent a distinct advance over last year. At the time of his first show it was remarked that the artist's excellent draughtsmanship was to be expected, as a product of his training as an architect, and that if he stuck to his easel he would be more apt to progress in the way of color and freedom of handling than in any other direction. This prediction has been fulfilled. It is as a colorist and an interpreter of the moods of nature rather than nature's literal aspect, that Mr. Barney has developed.

More than half of the subjects are Scottish. The best, perhaps, is "Mountain Mirror," both for beauty of color and composition. "The Glen" is inspiring, and a peculiar fascination is afforded by "The Meeting of the Mists." "Ben Nevis" is an interpretation of fine, rugged distances.

The American themes include a very dramatic "Gathering Storm—Newport," in which Mr. Barney has displayed much strength and skill in obtaining contrast. "Off Shore—Newport" is wholly a marine. There are two Virginia subjects, both full of atmosphere, "Blue Hills" and "Home of the Quail." The exhibition will last until January 28.

Mr. Traver's Splendid Art

One of the most significant exhibitions last season was that held by George A. Traver, landscapist, at the Schwartz Galleries, 14 East Forty-sixth street. The quiet and refined beauty of his color, and the unobtrusive way in which he set down the decorative qualities of a landscape and gave it a personal appeal, marked him as a man whose future was to be watched. Now comes a new exhibition at the same galleries which amply bears out the promise vouchsafed, and makes it certain that the years to come will bring him fruitful recognition.

Mr. Traver's art is not the kind that takes the beholder by storm; it is the direct opposite, for his pictures have to be dwelt with a little while before all of their charm and exquisite harmony become manifest. By this same token, they are not pictures to be tired of easily. The absence of obviousness is due mainly to the splendid, sketchy technique. Thick masses of paint are used merely to indicate objects, not to portray them, which leaves the imagination free.

"Gray October Haze" and "Indian Summer" are contrasting themes, the former elusive and dim, the latter, waxen and rich. "The Cool of the Morning" has delightful atmosphere, and "Where the Quiet Waters Flow" is full of peaceful charm. All of the nineteen subjects were derived from the countryside about the painter's home in the Berkshires.

As achievements in color, attention is especially drawn to "O'er Distant Hills," "The Murmuring Stream," with its blended purples, golds and greens, and "In the Berkshires," a light-hued sylvan harmony.

Douglass Parshall at Milch's

West and East are at once combined and widely separated in the joint exhibition Douglass Parshall and Katherine Langhorne Adams are holding in the Milch Galleries through January 21. Mr. Parshall, in common with Mrs. Adams, is interested in nature and human nature alike, and amid his amazingly colorful landscapes he shows six compositions in which cowboys are seen not only engaged in their business occupation but also taking part in the exciting pleasures of a "Rodeo," which most of us know as a Wild West Show. Mr. Parshall's cowboys are as "different" as his landscapes; and both are charged with the romance and the color of the Southwest.

Mrs. Adams' eleven pictures combine New York City and New England country scenes. One of the most effective of the former, "Gloss of Satin and Shimmer of Silk," was reproduced in THE AMERICAN ART NEWS of January 7. In the same vein are "The Yarn Shop" and "Ten O'Clock Breakfast," this last being a first class advertisement for a well-known chain of lunch rooms. Nature lovers, however, may

(Continued on Page 6)

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TEN BOSTON ETCHERS HOLD AN EXHIBITION

Little, Sturges, Bicknell, Benson and
Others of the Group Give Their First
Collective Display for Some Years

BOSTON—The Irving-Casson Galleries have at last hung the exhibition of prints by the Ten Boston Etchers. Not since prior to the World War, when there flourished a society among these artists, has their work been seen as a collection.

Mr. Charles Cobb has shown fine discernment and taste in selecting the prints, with the result that it is a distinguished and worthwhile exhibition. The ten artists contributing are Philip Little, Dwight Sturges, W. H. W. Bicknell, Frank W. Benson, Stanley W. Woodward, Lester G. Hornby, Frederick Hall, George Florman, Sears Gallagher and Edmond Garrett. One regrets that Charles Woodbury's name is not among them since his plates would be a welcome addition.

It is interesting to observe the different styles employed, each print plainly showing the characteristics of its maker. One can readily recognize Philip Little's deeply bitten plates of ships in silhouette, the delicate sand dune dry-points of Bicknell, the exquisite bird etchings of Benson, the human quality that is part and parcel of a Sturges print, the searching character portraits with their pleasing arrangement on the plate of Stanley W. Woodward, the economy and character of line characteristic of a Hornby print, or the well-drawn architectural features noticeable in the etching of Frederick Hall.

Sears Gallagher in his dry-points of children on the beach has gone way ahead of all his previous efforts in this medium. He has adopted a vigorous style which suits him better since these latest prints of his command a far greater interest than for instance his familiar series of New England street scenes and houses. The latter seem dull and over pretty in comparison.

There is a new print by Benson, a good sized plate on which he has drawn a single figure of a fisherman up to his knees in water. Not another mark is on the plate. A soft velvet-like tone completely surrounds the fisherman. It might be water or sky—it really doesn't matter. The effect is wonderful.

—S. W.

Exhibits Color Prints in Peking

PEKING—An exhibition of wood-block prints in color by Elizabeth Keith at the Peking Institute of Fine Arts is the first exhibition of color prints ever held in Peking. After an exhibition of Miss Keith's water colors, Mr. Wat anabe, expert printer in Japan, suggested that she make some prints after the traditional Japanese method. Her success in the new medium was such that the Art Museum of Japan purchased two examples. The subjects are from Korea.



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6,272,394 FRANCS AT ENGEL-GROS AUCTIONS

Fourth of the Series Brings in a Total
of 180,052—American Artists and
Bidders at Marcel Guérin's Sales

PARIS—The fourth and last Engel-Gros sale brought in a total of 180,052 francs, which, added to the previous totals, makes a grand total of 6,272,394 francs for the entire collection.

The sensational feature at the last sale was the price obtained for a piece of Flemish tapestry, XVI century, which fell at 38,000 francs to M. Cornillon against MM. Bacri and Stora. It measured 2m. 40 x 1m. 45 and was not in good condition. It represents two figures, one a man dressed in a red cloak and carrying a hawk, the other a woman. Eighteen thousand francs had been asked.

A previous sale comprised prints, and very high prices were attained by the Dürers and Rembrandts though none of the proofs were rare or faultless. Some of the sales were, in francs:

By Dürer: "The Death's Head Arms," 14,600; "Adam and Eve," 8,080; "Madonna and Child," 4,000; "Madonna with Ape," 6,600; "Saint Hubert," 7,300; "Death's Horse," 4,600.

By Schöngauer: "Annunciation," 4,700; "God Crowning the Virgin," 7,100.

The highest price for a Rembrandt was paid by M. Delteil, 18,100 francs for "Landscape with three trees." The bids were very good for the Debucourts. "Les Deux Baisers" fell at 26,000; "La Promenade Publique," 14,000; "Le Compliment" and "Les Bouquets," 11,800.

The modern prints at the Marcel Guérin auction realized very fine prices, the biggest having been obtained for two second-state proofs of Rodin's three-quarters and full-faced portraits of Victor Hugo, which fell to M. Delteil for 14,000 francs. A first-state of Rodin's portrait of Henri Becque fell at 5,000 to Mr. Knoedler. Other sales were: Goya's "The Bulls of Bordeaux," 11,400 francs; Degas' self-portrait, first-state, 6,200; Mary Cassatt's "Le Sein," 1,120, and her "Mother and Child," 1,000; Whistler's "Nocturne," 3,200, and his "The Little Nude Model," 3,050.

Sale of Rop's Works in Brussels

BRUSSELS—The sale of paintings, drawings and prints by Rops, collected by Dr. Mascha of Vienna, and held at the Galerie Georges Giroux between December 7 and 15, brought the following prices for the principal items in francs: "Pornokrates," showing a nude woman, blindfolded, holding a pig, water color, 25,000; "La Saisie," 15,000; study of a woman, oils, 7,000; street scene, drawing, 7,000; "Hamadryades," 6,000.

Illustrators' Show on the Road

The Society of Illustrators' exhibition, recently shown at the Art Centre, augmented by additional exhibits, has gone on the road. It opened January 4 in the Mechanics' Institute, Rochester, N. Y.

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BIG EXHIBIT LOANED ST. LOUIS MUSEUM

William Bixby Sends Eighty Paintings, Drawings and Prints for a Series of Displays to Be Seen in Three Sections

ST. LOUIS—The last bulletin issued by the City Art Museum announces in full the notable loan from William K. Bixby's collection. It includes more than eighty paintings, drawings and prints. Mr. Bixby is president of the administrative board of control of the Museum. These objects will be placed on view from time to time as exhibition space becomes available.

Twenty-three paintings, principally by modern Dutch, French and American painters, are already on display, and they may be seen through January. Among the important canvases are "The Flight Into Egypt" by Claude Lorraine and "Le Crepuscule" and "Matinée d'Automne, Marlaix" by Harpignies. Corot, Jacque and Van Marcke are represented by typical canvases and the Dutch school is well represented by Israels, the brothers Maris, Weissenbruch, Blommers and Neuhuys.

The rest of the collection will be shown in three distinct groups, paintings by Dwight W. Tryon to comprise the first, prints and drawings the second, and Chinese paintings the third. In addition to eleven paintings by Tryon in the present loan, there are already hanging in the Museum as an indefinite loan five landscapes by the same artist which Mr. Bixby has in past years presented to the Washington University.

The group of prints and drawings will consist chiefly of etchings by Whistler and drawings by John Ruskin. The Whistler etchings include the complete Thames series, issued about 1859 and eagerly sought by present day collectors.

The Chinese paintings, twelve in number, are principally of the large kakemono form and their subjects are landscapes, figures, birds and hunting scenes dating from the Sung and later periods, and an ancestral portrait of the Ming period.

Rafaelli's Portrait of Rodin

Given to Chicago Art Institute

CHICAGO—A portrait of Rodin in the studio busy at his modeling, and bearing the signature of Rafaelli, has been presented to the Art Institute by Mrs. L. L. Coburn. The portrait is not the Rodin of John Alexander's interpretation in the Metropolitan Museum, nor even the Rodin of the famous picture by Jacques Blanche, but a Rodin of the time when he was battling the hardest against the hostility of the French public which refused to recognize his genius.

The portrait shows a man of great vitality, with a full reddish beard and a heavy brow, keen observing eyes and an expression of joyous absorption in his work.

AKRON ESTABLISHES AN ART INSTITUTE

Committee of Citizens Raises Enough Money to Realize E. C. Shaw's Plan—Temporary Quarters in Public Library

AKRON, Ohio—Sufficient funds have been pledged to establish an art institute in Akron. The project has long been in the mind of Edwin C. Shaw, and it was given concrete form

SEEKS FREEDOM IN GERMAN FINE ARTS

Minister of the Interior, as a Result of Many Prosecutions, Proposes an Artists' Official Advisory Committee

BERLIN—Herr Severing, Minister of the Interior, has suggested that the Attorney General shall be advised by a committee of artists and writers. According to the plan, the At-

BODE'S FORTUNE FOR MUSEUM BUILDING

Most of the Funds Raised at His Recent Auction Are Offered for Construction Work, But Upon Certain Conditions

BERLIN—The rumor that Dr. Wilhelm von Bode is to give 2,500,000 of the 3,000,000 marks obtained at his recent book auction sale for museum building purposes is true. He offers this explanation:

"Though the sum is more than double that of my personal property, I would willingly give up the money on condition that certain of my plans find consideration. For the sake of the collections I have gathered and completed in more than fifty years' work, I would gladly bear every sacrifice. I consider the present plans for the new museum buildings disadvantageous for the collections, but unfortunately my opinion till now has been disregarded. I am convinced that the new Minister for Public Instruction, when visiting the buildings, will agree to my plans, on which condition only I am ready to donate the money. About the plan itself it is just now impossible to give further details because there are not only financial difficulties but also other questions which require delicate handling."

Dr. von Bode has devoted much of his life to the question of the Berlin museum buildings. He is deeply concerned by the very precarious condition of these institutions. Years ago the Museum for Islamic Art was begun and recently the officials decided not to finish it now on account of the difficulty of obtaining materials. This undertaking was among the enterprises most favored by Dr. von Bode. He suddenly resolved to place at the disposal of the builders the astonishing result of his auction for this purpose. This is only a part of the sum wanted, however, and the decision of the officials is still doubtful. Till now Dr. von Bode has not obtained any reply whatsoever.

—F. T.

Fellowship Competitions Announced by the American Academy in Rome

The American Academy in Rome announces its annual competitions for fellowships in architecture, painting and sculpture. Each fellowship is for a term of three years with a stipend of \$3,000 and opportunity for travel. Studio and residence at the Academy are provided free of charge.

The competitions, which will be held in various institutions throughout the country and will probably begin in late March or early April, are open to unmarried men who are citizens of the United States. Entries will be received until March 1. Any one interested should apply for a circular of information and an application blank to Roscoe Guernsey, executive secretary, American Academy in Rome, 101 Park Avenue, New York.



"BIRD STUDY" by PHILIP RICKMAN

Courtesy Greotrex Gallery, London

last summer when a committee was formed with Mr. Shaw as chairman to develop plans, but the business depression and his own pre-occupation with work in connection with the State Board of Administration caused a postponement of activity.

But a subscription list has been circulated and enough money is now on hand to establish the institute. The news was given to Mr. Shaw as a Christmas surprise. The beginning will be made in the basement of the Public Library, which will be remodeled for traveling loan exhibitions and for loan displays of paintings and other art works owned in Akron. A number of noted art treasures are in Akron homes, and a showing of these will prove a great stimulus to public interest.

Minister General will be bound by the opinion of the committee as to the propriety of prosecuting persons for the publication or public presentation of any work of art, whether written, graphic or plastic.

Everyone interested in the freedom of art wishes the plan to be put into execution, especially since the recent outbreak of restrictive measures against works of art.

A new trial of the case against Wolfgang Gurlitt, who was fined the maximum of 1,000 marks for having edited the "Venuswagen," a book of Modernist pictures contributed by some of the best-known artists, is now attracting much attention. A new novel by Kurt Corinth, "Bordell," has been confiscated and the author and publisher fined 1,000 marks.

—F. T.

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Glass for Rochester Church Displayed by
the Tiffany Studios in an Exhibition
of the Concern's Many Art Products

Art works of the Ecclesiastical branch of the Tiffany Studios are on view at their galleries, 46 West 23rd street, until January 21. They comprise a group of some of the concern's finest favrile glass windows and mosaic panels. The chief point of interest, however, is a rose window just completed for St. Mary's Roman Catholic Church, Rochester, N. Y. The largest window of its type ever built in this country, it is more than fifteen feet in diameter and is composed of between 3,000 and 4,000 separate pieces of glass interspersed with 1,700 jewels, weighing in all over half a ton. The design is beautiful in its simplicity and the window is rich and brilliant in its combination of glass and jewels.

Among the finest earlier examples of the Tiffany Studios are a rose window and a mosaic panel, both designed by Louis C. Tiffany for the Madison Square Presbyterian Church of New York City, and both bought by him for exhibition purposes at the time when that church was torn down. Another beautiful mosaic is a large panel in which appears the single figure of an angel illustrating the text, "And There Was Light," which was in the Church of the Messiah, New York, when that church was burned, and was the only piece of glass not destroyed.

Included in the show are two windows after the manner of XIII century work in glass; a window to be placed in the home of Mrs. J. B. Finley of Pittsburgh; a wall fountain designed for a private residence, and a window in three panels of mosaic for the First Methodist Episcopal Church of Los Angeles.

Landscape Club's Traveling Shows

The Landscape Club, of Washington, D. C., is sending on the road an exhibition of one hundred pictures, 8x10 inches in size, to Lynchburg, Va., to be shown from January 6 to 16. The club will exchange exhibitions with the Sketch Club of Charleston, S. C., during the month of February and later send its pictures to Racine, Wis. Still other exchange exhibitions are being planned.

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RESTORATION REVEALS STUART WASHINGTON

Once Believed to Be a Vanderlyn Copy,
Walter Jennings' Painting Is Now
Declared Original—Worth \$150,000

To the acknowledged portraits of George Washington that were painted by Gilbert Stuart there has just been added the full length picture of Washington that has been owned for the last six years by Walter Jennings of New York. The owner had believed that the canvas was a copy of Stuart's work by John Vanderlyn. The authentication of the canvas as a genuine Stuart was made by H. A. Hammond Smith, a restorer of paintings in New York, and his opinion is backed up by other authorities. The removal of the varnish and dirt made the authentication possible.

An approximate valuation of \$150,000 has been placed on the canvas, which, in view of the high prices paid for Stuart's work in recent years, is not considered excessive.

The known history of this canvas, which is of the "Lansdowne" type, begins half a dozen years ago, when the late William Macbeth bought the painting in the belief that it was a genuine Gilbert Stuart. The late Charles Henry Hart examined the picture and stated to Mr. Macbeth that it was a copy by Vanderlyn. Owing to Hart's standing as the foremost authority on Stuart at that time, Mr. Macbeth accepted his judgment and sold it to Mr. Jennings as a copy. The present discovery justifies the late Mr. Macbeth's original belief in the genuineness of the work, a belief he held personally until his death.

While the picture hung in Mr. Jennings' country home on Long Island it was regarded by those who saw it as an exceptionally fine copy of a Stuart. It is the fifth portrait of Washington included in the Jennings collection.

Although nothing is known of the history of the canvas previous to its acquisition by the late Mr. Macbeth everyone who has seen the work, since Mr. Smith began the restoration of it, is convinced of its authenticity.

Rembrandt Helps to Buy a Villa

PARIS—Prince Yussupoff, who is allied to the Romanoff dynasty, bought his Boulogne villa a few months ago, together with an adjoining villa, and is now making costly alterations and improvements. Since the sale of the two Rembrandts from his Russian palace to Joseph E. Widener, of Philadelphia, for a price reported to be \$750,000, Prince Yussupoff has given numerous indications of prosperity.

Chandor Paints Prince of Wales

LONDON—Douglas Chandor, twenty-three years of age, has just completed a portrait of the Prince of Wales. After being seen by the king and queen at Buckingham Palace, it is now on view at an exhibition of Mr. Chandor's works at 22 Old Bond street.

MISSING WRITINGS OF LEONARDO FOUND

Italian Professor Discovers Perfect
Copy from Which Absent Portions
of Master's MSS. Can Be Supplied

MILAN—Through a discovery made by Professor de Toni of the University of Modena, while making researches as to the life of the Abbot Venturini, it is believed it will be possible to reconstruct the missing portions of two of Leonardo da Vinci's famous manuscripts which, in a mutilated condition, have been in Paris since 1796.

It has long been known that out of the 114 folios of what is called the "A" manuscript only 63 remain, and of the "E" manuscript 16 folios remain out of the original 96. While recently studying the papers and documents of the Abbot Venturini, who was a great student of Leonardo, Professor de Toni found a careful transcription made by the Abbot himself of these two manuscripts of Leonardo, with copies of the original drawings which Leonardo was in the habit of sketching on his manuscript pages.

Out of the 5,300 sheets of his note-books left by Leonardo—that is, sheets which have been found—2,200 sheets are comprised in twelve volumes in the library of the Institute de France in Paris. They are there because of Napoleon's habit of seizing art objects and valuable historical remains and sending them to France, being one of the fruits of an Italian campaign. In view of the extraordinary interest in Leonardo's manuscripts, students will await eagerly the reproduction of the missing folios.

Furniture and Art Objects Shown

At Fifth Avenue Auction Rooms

Georgian furniture, including examples of Chippendale, Sheraton and Heppelwhite and in English lacquer, with several Coromandel and lacquer screens, the property of Mrs. Tracy Farnam, will be placed on exhibition in the Fifth Avenue Auction Rooms, Inc., on January 16, together with art objects from other collections. These will include Colonial furniture; paintings of the French, Italian and British schools and embroidered pictures; solid silver tankards and Renaissance ornaments inlaid with rock crystal and semi-precious stones; Chinese porcelains and ivories; and irons, fenders and fire sets.

There will also be shown a superb Bejar Oriental carpet, 27 by 15 feet; mirrors, clocks and clock sets; and cabinet objects of varied interest. All these objects will remain on view on January 16 and 17 and their sale at auction will begin on January 19 at 2 p. m. the sale continuing daily until January 21, inclusive, each session beginning at the same hour.

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**HOUSTON WILL BUILD
MUSEUM FOR ART**

Plans for a Structure Accepted and the
Cornerstone Will Be Laid April 12—
Asheville, N. C., to Have a Museum

HOUSTON, Tex.—A plan for an art
museum in Houston has been accepted and work
will be started immediately to finish raising the
money necessary for erecting the first unit of
the museum. The directors expect the corner-
stone of a fine building to be laid on the anni-

**RED TAPE SURVIVES
FRENCH PACCA LAW**

Customs House Appraisal of Ex-
ported Objects Goes Against Grain
and Senate Will Be Asked to Act

PARIS—In the general jubilation over the
hoped-for suppression of the hateful Pacca law
a new clause introduced to compensate for the
one affecting the export duties was overlooked.
Despite the 10 per cent. luxury tax proposed



"GATHERING STORM"
In the artist's exhibition at the Ehrich Galleries

By J. STEWART BARNEY

versary of the dedication of the lot, which is
the twelfth of April.

Art Museum for Asheville

ASHEVILLE, N. C.—An Art Museum and
Association has just been incorporated in Ashe-
ville, with Philip S. Henry of Asheville and
Washington as its president and Frederick W.
Thomas secretary and treasurer. It is the pur-
pose of this organization to erect a museum
building some time in the future. Meanwhile,
the gallery in the public library will be used,
and transient exhibitions will hereafter find
their way here.

**Form Organization to Further
Barnard's Peace Monument Plan**

The building of the great national peace
monument designed by George Gray Barnard
last year, and which is to consist of an enor-
mous marble structure crowning the rocky
height at 190th street and the Hudson River,
New York City, now seems fairly on the way
toward accomplishment as the result of a meet-
ing of the National Monument Association held
in New York on January 5 at the residence of
Mrs. Walston Hill Brown. A New York state
ways and means committee was formed with
W. Frank Purdy as acting chairman, and this
is to be followed by the incorporation of the
National Monument Association and the open-
ing of a campaign that will make this project
for a national memorial peace monument liter-
ally one to be undertaken by the entire popula-
tion of the United States.

It is expected that it will take ten years to
complete the grandiose structure, a model for
which has already been made by Mr. Barnard.
Its chief features are to be two marble plazas,
each 900 feet in circumference, a great stairway
dedicated to the mothers of the dead, a "Garden
of the Fathers" and an amphitheatre capable of
seating 60,000 spectators.

**Art Works Are Sold by Russian
Nobility to Buy Food and Clothes**

RIGA—It has become known that the paint-
ing signed by the name of Greuze, which re-
cently sold to a foreign buyer for \$250, was
originally owned by the Countess Sollohub,
who was stripped of her wealth and estate in
the Povroskaya district and imprisoned by the
Bolsheviks. She sold it for a small sum to
buy food.

Paintings by well-known Russian artists in
some cases sell for a price of a pair of shoes.
A Shishkin landscape, placed in a second hand
store by its owner, brought four dollars.

to take the place of the 15, 20 and 25 per cent.
duties, this clause stipulates for the interven-
tion of the customs house in the appraisal
of the value of the exported object, the observa-
tion of which means the maintenance of all the
red tape which goes so against the grain.

It is hoped the Senate may be induced to
suppress or modify this new and very incon-
venient clause which means a serious set-back
to the hopes of dealers and clients. The debate
on the law, which an advisory committee has
counseled should be separated from the budget,
as being of an importance demanding special
study, is expected to take place in the Senate
some time in January. M. C.

Auction Calendar

Anderson Galleries, 59th St. and Park Ave.—Library
of the late Albert J. Morgan consisting of American,
English and French authors, evening of Jan. 17.
—A collection of books by modern authors together
with original manuscripts of the late Edgar Saltus
and other important books and autographs from
various collections, afternoon of Jan. 18.—Collection
of cookery books and manuscripts gathered by
Blanche Halleck Deput together with a number of
other rarities, evening of Jan. 18.

American Art Galleries, 6 Madison Square South.—
Dutch, English and French paintings including ex-
amples by Hals, Gainsborough, Romney, Reynolds,
and modern artists from the Charles F. Fowles
Estate and several Gilbert Stuarts and old and
modern paintings from another estate, evening of
Jan. 17 at Hotel Plaza.—Early American and
English furniture, china, glass, etc., and ancient
rugs and carpets gathered by the late John H.
Mack, afternoons of January 17, 18, 19 and 20.

Clarke's, 42 West 58th St.—Ancient Ivories and his-
toric silver from the Duc D'Avary's collection
including the Napoleonic banqueting service of 300
pieces, afternoon of January 21.
James P. Silo & Sons, 40 East 45th St.—Oriental
rugs, afternoons of Jan. 16, 17, 18, 19, 20, 21.
Walpole Galleries, 10 East 49th St.—Part II of a
"Library of a Reader and Student," afternoon of
Jan. 20.

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ART FOR THE "T. B. M."

By every tradition of American humor, to the "Tired Business Man" there is only one pastime he can pursue appropriately after working hours to gain surcease from his exacting mental toil, that is, to occupy a front-row seat in some temple of amusement devoted to musical comedy and shapely girls.

But Chicago is showing the way to something better for business men in search of recreation, whether the humorists like it or not. That city now has both a Business Men's Art Club and a Business Men's Orchestra.

As described in a recent issue of THE AMERICAN ART NEWS, the Chicago Business Men's Art Club has a year of history behind it, a year in which the members painted pictures in their leisure hours, listened to lectures by distinguished artists, and worked in classes conducted by others equally distinguished. They took their avocation seriously and must have profited much thereby. For there is no true relaxation where no profit is taken; and no one realizes this more than the successful business man who refuses to have the appellation "Tired" prefixed to his vocation.

New York business men might well profit by the Chicago example. There are enough men who experiment in paint to form such a club here. It would be concrete proof that our business men were not totally devoid of imagination, as the humorists have seemed to imply.

It may be argued that relaxation without some "fun" is a poor thing. So it is, but any amount of "fun" may be had by a novice in painting or in any other branch of the graphic and plastic arts. Moreover, such a pastime would not be without its more serious reward; for the fine arts enter so much into business life today that what may be taken up as an avocation may turn out to be very profitable, or at least very advantageous, in a man's ordinary business life.

THE AMERICAN ART NEWS gently urges its readers who are business men to get into this game of a Business Men's Art Club for the good of their wearied spirits, for the "fun" of it, and for the practical advantage of it.

Portrait by Duveneck Is Bought

By the Corcoran Gallery of Art

WASHINGTON—The Corcoran Gallery has just purchased a portrait of Major D. H. Clark, painted by Frank Duveneck in 1877, the year when, according to Norbert Heermann's biography, he was in Venice with Chase, and the two were experiencing "alternations of hardships and prosperity, most of the time managing to exist on practically nothing and enjoying themselves doing it."

The portrait is direct, solid and grave, one of the finest examples of Duveneck's art. The young man whose head is depicted has distinction of bearing and expression, with a rugged irregularity of feature, the type of muscular youth that often appears in Renaissance portraiture, and suggests bold adventure refined by cultivated tastes.

Studio Gossip

Mrs. Gladys Lillian Nelson, widow of the late W. H. de B. Nelson, who until the time of his death in 1920, was editor of *The International Studio*, and a water color painter of pronounced ability, was married on Wednesday January 11 to Isaac Andrew Hamm, a Boston business man.

Harrington Mann, who left New York in the early spring for his home in England, returned to this country a few weeks ago and has resumed portrait work in his studio in the Atelier building, 33 West 67th St.

Victor D. Hecht, who gave up his studio in the Sherwood last year, has been painting quietly in a studio on the lower East side where he has recorded various Ghetto types with remarkable sympathy. His recent canvases will no doubt evoke much interest when shown.

Douglas Volk spent the summer, autumn and early winter at his studio, at Centre Lovell, Maine, where he painted portraits and genre pictures. He has returned now to the National Arts Building.

At his studio in the Atelier building, Francis Jones is painting "Lost in The Desert," which differs materially in subject and expression from his well known happy themes. The two female figures are depicted in tragic attitude.

William S. Robinson, who painted at Lyme, Conn., until the late autumn and who took an active part in the completion of the new Lyme Art Gallery, is painting at his New York studio, 202 West 74th St.

Bolton Jones who painted for several months at his summer home, South Egremont, Conn., brought back a number of his typical fresh green landscapes, several of which are to be seen at his studio, 33 West 67th St.

"The Old Fashioned Vase," one of the two interesting flower and figure arrangements by George Lawrence Nelson, on view at the Corcoran Gallery's biennial exhibition, Washington, D. C., has been purchased by the Honorable Alexander Simpson, Jr., of Philadelphia, for his collection of American paintings.

E. Hodgson Smart has arrived in Washington, D. C., to paint a portrait of the President. Among this artist's recent works are portraits of Mr. and Mrs. John A. Penton, Mr. and Mrs. Walter C. White and Newton D. Baker. The latter portrait, now on exhibition in Cleveland, is destined for the War Department in Washington.

Amelia Defries, late of the British Embassy, Washington, is a member of the executive council of the Faculty of Arts, which has been formed in London with the intention of affiliating all art interests into one federal body. The object of this federation is that the arts may become attached to the organization of intellectual labor which is to have a place in the League of Nations analogous to that of manual labor. Miss Defries' collection of British commercial posters, recently shown at the Congressional Library, has been sent on tour by the American Federation of Arts.

Robert Reid, who lives at Colorado Springs and is one of the instructors at the Broadmoor Art Academy, has just sold "Moonlight Phantoms" to the Corcoran Gallery. This is the third picture, by Mr. Reid to become a part of the Corcoran's permanent collection.

Daniel Chester French is making a bronze statue of "Uncle Jimmy" Green, late dean of the law school of the University of Kansas, at Lawrence. The statue will be erected on the campus near the law building, which has been named "Green Hall."

Sandor Vago, young Hungarian painter, who has recently come to Cleveland from Budapest, was given a reception in the studios of Charles de Harrack and Miss June Harding, in the Fine Arts Building, Cleveland. Among the pictures shown was a portrait bust of Miss Jessie C. Glasier.

Henry G. Keller, instructor in the Cleveland School of Art, has a painting, "Taos Peak," in the exhibition at the Corcoran Gallery. Invitations have been received to send the same painting to exhibitions in Rochester and Syracuse, N. Y.

A subscription fund at the Washington Arts Club for the purchase of a painting by the late Bertha E. Perrie has brought a generous response. The picture will be hung in the rooms of the club.

Clara Greenleaf Perry, who was an ambulance driver in France during the war, managed to find opportunity there also for the making of portraits and landscapes. Her work is now being exhibited at the Art Center, in Washington. "The Chateau of Chavaniac," where Lafayette was born, is included.

Obituary

OSCAR L. DAVIDSON

Oscar L. Davidson, a member of the Indiana Illustrators' Club and for years an exhibitor in the Indian artists' annual show, died Jan. 3 at 629 Congress street, Indianapolis. He won particular distinction with his large models of historic ships. He was forty-six years of age.

DANIEL ZULOAGA

Daniel Zuloaga, one of the most notable ceramists of Europe, died suddenly in his studio at Segovia, Spain. He was sixty years old. His studio was in the ancient church of St. John.

CURRENT EXHIBITS IN NEW YORK GALLERIES

(Continued from Page 1)

prefer the sylvan delights of Mrs. Adams' wood interior called "The Haunted Tree," or the serene loveliness of "On the Dow Lane" with its white cottage veiled in moonlight.

Charlot's Pictures at Wildenstein's

In Louis Charlot, whose paintings are exhibited at the Wildenstein Galleries until January 18, modern French art finds an able exponent. A variety of subjects includes some notable still-lives, landscapes and portrait studies. His landscapes especially are imbued with distinct originality and he stamps a still-life with an individual quality which is both subtle and compelling. His treatment of a basket of pears on a checkered table cloth against a background of leaves is a case in point.

Among the landscapes, "Abandoned Cottage" is masterful in its decorative skill. A ruined dwelling stands in the green fields of the foreground with the hillside rising back of it to a strip of yellow stubble which crowns the summit, beyond which rolling white clouds are massed against the blue sky. A path runs up the hill at right angles to the predominating lines in the picture and provides the original note that distinguishes his composition.

Two portraits of peasant types are developed in the same tones, blue and gray, and offer contrasting studies of youth and age. The young girl who sits with head slightly bent forward seems to be brooding over some inner problem. There is a strength in the treatment, which arises out of its very simplicity. The other is an old woman, "The Spinner," whose wrinkled face has equal strength. "Portrait of a Child" has caught something of the spirit of childhood that can hardly be defined. The boy is seated holding a branch covered with beautifully drawn leaves and with a background of foliage that makes a satisfying setting for the young face.

Neyland's Paintings of Ships

Harry Neyland's recent interest in old whaling ships and vistas of New England streets and wharves is exemplified in the exhibition of his paintings at Pratt Institute, Brooklyn, until January 27. Such pictures as "The Morgan at Sea" and "Homeward Bound" were painted in the open from a tug following the ship, and have gained consequent verisimilitude.

"The Huntress of the North" shows an old whaler through a curtain of snow on a quiet sea and under full sail. "Nocturne," a symphony in blues with lights standing out on a bridge, was hung in the Pennsylvania Academy several years ago, and "In Winter Quarters," a ship with a heavy snow encrusting her masts, was exhibited at the National Academy. "Cuttyhunk Light" depicts the lighthouse with a glimpse of the sea beyond the boulder-strewn crest of the headland.

"Approach to the Wharf" is a winter scene. The color is fresh and pure, with the sunlight making the snow vivid and the sea brilliant. "The Old Morgan," the whaler which Mr. Neyland paints so often, is the "Charles W. Morgan" and is the oldest whaler in the world. She is still seaworthy and has been purchased by a club of retired sea captains, organized by the artist, and they use the ship as their clubhouse.

Alexander Brook and Peggy Bacon

Dry points and drawings by Peggy Bacon and paintings and drawings by Alexander Brook at the Brummer Galleries until January 21 form the joint exhibition of a husband and wife whose work is strongly individual in character. The keen observation of an artist who is alive to the element of humor in all she sees gives to the work of Peggy Bacon a particularly compelling interest. There is superlative movement in "Dance at the League" and "The Promenade Deck," and there is multiplicity of incident in "Hatty"—the waitress who is portrayed in the very catastrophe of dropping her tray amid tables filled with varied types of humanity. Her drawings exhibit the same verve and animation.

The modern viewpoint is exemplified in the work of Alexander Brook, who brings to his portraits and landscapes an evident sincerity and a strong enthusiasm. "Albert" is the portrait of a boy whose gaze is arresting for its calm intensity. "The Poet" embodies the qualities of the dreamer and thinker, and is portrayed with a certain delicacy and charm. Mr. Brook's self-portrait is deeply expressive of character. A number of drawings are notable for their vigorous simplicity.

Walt Kuhn's Western Themes

The art of Walt Kuhn, whose paintings are at the Montross Gallery until January 28, provides one of the more modern notes in the exhibitions of the week. "The Prospectors," one of the strongest pictures, portrays three miners asleep at a table. One, in the center, sits upright in his chair with head tipped back and mouth open. The other two are bent forward with heads resting on the table. In conveying the sense of utter weariness it is nothing short of masterful. The types he portrays are coarse and brutal and yet they appeal rather than repel. The picture is full of subtle variations that give evidence of a long and careful study of color effect.

"Wild West" has for its theme Indians riding in a circle. Needless to say, it is not a pictorial presentation any more than in the bare suggestion of flying forms. But horses, savages, gun smoke and all the whirling pan-

demonium are portrayed so successfully that a close study of it only serves to bring out an increasing amount of detail.

"Near Portsmouth" is a decorative study in intense blue and dull green with a daring interpolation of white. Its significance is not as a portrayal of boats approaching a shore where a tree partly veils white walls, but rather as an expression of a richly poetic fancy. Its appeal is to the imagination rather than the senses, as are also his flower studies and the purely fanciful theme, "Imaginary History."

French Drawings at Fearon's

Among the drawings by French masters of the XVIII century—at the Fearon Galleries, 25 West 54th street, until January 23—are a number of rare examples from the period's most famous masters.

By Joseph Bernard are the delicately drawn portraits of Louis XVI, Marie Antoinette, the Princesse de Lamballe and Madame Elizabeth, the sister of the king. Fragonard is represented by a diversity of subjects—one, an allegorical theme representing "Painting, Architecture and Geometry," and another, a beautifully drawn "Holy Family" in both of which a sense of movement and graceful poise are evidenced. His landscape, an old mill by a stream, is characterized by his typical refinement and delicacy.

Huet is represented by a pastoral scene and Lorraine by a landscape. A drawing of a Cupid, notable for its exquisite modeling, is by Boucher, and a Biblical subject, "Abraham's Servant and Rebecca," by Poussin. Drawings by Baudouin and Devaux are also included.

Williams' Pure Landscapes

It is to be sincerely hoped that American lovers of pictures will take as kindly to F. Ballard Williams' pure landscapes as they have in the past to his "conversation pieces," those idyllic groups of fair women rhythmically disposed in forest glades in the manner of Watteau, Monticelli and Diaz. As beautiful as these latter subjects are, and as fine decorations as they make, they have neither the spiritual quality nor the personal expression that are to be found in Mr. Williams' landscapes.

The exhibition of twenty-one California subjects now being held at the Macbeth Galleries shows the artist at his very best, and gives a new insight into his capacities. Freed from his old formula, it is seen that he is capable of reaching the most inspiring heights.

These landscapes were painted up and down California, from San Diego to the Golden Gate and back a little way into the High Sierras. The artist fairly revels in what he finds. "There is a dense and tangled quality about the undergrowth and grasses; an all-pervading warmth of color, relieved and balanced by the cooler notes of the oaks and eucalyptus; and all is complemented by the wonderful deep blue of the sky."

Probably the finest picture is "Santa Barbara Hills," and after it, "California Green and Gold." "Under Summer Boughs" has a peculiarly Arcadian quality, with its arching verdure beyond which is seen a fine romantic valley. "The Camping Place" is replete with sylvan charm.

The Goncharova-Larionov Exhibit

Those who have revolted and those who are on the verge of revolt will find much pleasure in the exhibition of decorations and stage designs by Natalia Goncharova and Mikhail Larionov, exponents of Slavic expressionism, at the Kingore Gallery. Cubism and Post-Impressionism are wedded; the colors are barbarically bright. The appeal may be exotic, just as the Russian ballet is exotic, but like the Russian ballet, there is such a kernel of pure unalloyed art that there is no gainsaying it, whether it pleases our Anglo-Saxon souls or not. And especially, if we are sick unto death of the obvious, we are willing to take a little bit of this if for no other purpose than as an antidote.

The introduction to the very striking and characteristic catalogue is by Dr. Christian Brinton. After reading it you'll think you understand the exhibition whether you do or not; so charming is the foreword that the reader is precipitated by sheer velocity into an enjoyment of the pictures.

Only a few individual items can be given special mention. Among the best expressions is Goncharova's design for the "Foire Russe" curtain; her "Shop Window—Madrid" and her "Bridge—Rome," all partaking of the nature of abstractions. By Larionov, one of the most characteristic is "Architectural Ornament" and "Woman—Paris"; and the series of costume designs for "Contes Russes."

Inukai at Arlington Galleries

In the twenty-seven canvases by Kyohei Inukai shown at the Arlington Galleries until January 28 is included such a varied range of subjects as portraits, story-telling compositions, landscapes, marines, figure studies and the nude, all reflecting the viewpoint of the American art world in which this Japanese artist has lived and worked for twenty years. Although this is his first exhibition in New York City, Mr. Inukai is no stranger to our leading shows here and elsewhere, for in the present exhibition are included canvases already seen at the National Academy of Design, the Pennsylvania Academy, the Art Institute of Chicago and the Springfield Art League.

A characteristic portrait is the three-quarters length figure of Gordon Stevenson. His anecdotal subjects find their most complete representation in "Twas the Night Before Christmas" that is reminiscent of W. M. Chase in his Stevens period. The "Symphony of the Deep"

(Continued on Page 10)

Great Silver Service Made for Napoleon Figures in Duc d'Avaray Auction Here



A banqueting service of 300 pieces of silver made to the order of the Emperor Napoleon I by the great Parisian silversmith J. B. C. Odier and presented to the Duc d'Avaray will be placed on exhibition at Clarke's, 44 West 58th street, on January 16, together with a Napoleonic silver jewel box and a pair of silver candelabra that were also presented by the Emperor to this French nobleman. They are part of the treasures of the Duc d'Avaray collection of ancient ivories and historic silver, to be dispersed at auction.

The Napoleonic set is made up of plates, platters, vegetable and fruit dishes, a soup tureen and ladle, sauce boats, knives, forks and spoons numbering 286 pieces, each bearing the hallmark of Odier and the date, "Paris, 1809." With this is included a tea and coffee service of hexagon shape, elaborately engraved and bearing the Imperial eagle and the cipher N. The tray for this service is 27 3/4 inches long and the kettle 17 inches high, the weight of the banqueting service being 1,431 ounces and of the tea and coffee service 270 ounces. The jewel box is octagon shaped with a domed

cover and weighs 31 3/4 ounces, while the pair of candelabra weighs 159 ounces.

Historically this is the most important Napoleonic souvenir shown in New York for many years, but it is only one feature of the Duc d'Avaray collection which also includes exquisite pieces of XVIII century silver, chiefly of German origin, and a remarkable group of antique ivories, mainly of the Gothic period. Among the silver are a tea caddy and two oval dishes by Lehnert, famous Berlin silversmith, and two flower bowls, two sweetmeat baskets and a pair of candelabra by the great Dresden silversmith, Heinrich Seibolt Schmey.

The ivories include twenty-one pieces, among which are a very beautiful and rare Gothic group depicting "The Flight Into Egypt," a "Jesus Before Pilate," and "The Pursuit of Fortune." By the great French sculptor Bouchardon is an extremely fine "Crucifixion," and there is a bookcover in ivory, originally designed for the Provençal tale of Griselda. There are several remarkable reliquaries, a shrine-like pyx, and a very early church font. The sale of the entire collection will take place on Saturday, January 21, beginning at 3 p. m.

HIGH PRICES RULE AT PEACOCK SALE

Forty-Four Paintings Bring \$139,725
at the American Art Association's
First Picture Auction of the Season

Prices surprisingly high were obtained at the American Art Association's first picture auction of the season at the Plaza Hotel, on Tuesday evening, when a total of \$139,725 was realized for the forty-four paintings in the Alexander R. Peacock collection.

Most of the works were Barbizon. Eleven canvases, or exactly one-fourth of the total were bought by Scott & Fowles, the art firm that was largely instrumental in forming the collection for Mr. Peacock.

A complete record of the sale is as follows:

1—"A Canal Scene in Venice," Martin Rico; John A. Hoagland.....	800.00
2—"Coast of Zeeland," J. H. Weissenbruch; Scott & Fowles.....	1,300.00
3—"Glencoe," J. M. W. Turner; Scott & Fowles.....	500.00
4—"The Cavaliers," F. Domingo y Martinez; J. Aron.....	300.00
5—"The Chief," A. Schreyer; I. A. Ballantine.....	1,100.00
6—"The Golden Hour," A. H. Wyant; Scott & Fowles.....	2,900.00
7—"Summer: Sunshine and Shadow," George Inness; Scott & Fowles.....	2,000.00
8—"Light Triumphant," George Inness; Scott & Fowles.....	1,800.00
9—"The Grand Canal, Venice," F. F. Ziem; Miss R. H. Lorenz, agent.....	1,400.00
10—"The Path," J. C. Cazin; George P. Tweed.....	850.00
11—"The Basin at Havre," E. Boudin; Scott & Fowles.....	550.00
12—"Harrison: Evening," H. J. Harpignies; Mrs. Gustave Lindennay.....	750.00
13—"Fete Rouge," J. J. Henner; E. F. Albee.....	2,000.00
14—"A Cottage Madonna," J. Israels; Emil Winters.....	2,100.00
15—"A French Farm: Evening Glow," J. C. Cazin; Emil Winters.....	5,700.00
16—"A Bit of Amsterdam," Jacob Maris; Scott & Fowles.....	3,100.00
17—"Marine: Evening," Jules Dupre; J. Aron.....	900.00

18—"The Mushroom Gatherers," J. B. C. Corot; Arlington Galleries.....	3,800.00
19—"Bergère auprès d'une Saule sur le bord d'une Rivière," J. B. C. Corot; Scott & Fowles.....	8,600.00
20—"In the Forest of Fontainebleau," N. V. Diaz; Scott & Fowles.....	2,100.00
21—"Landscape and Sheep," C. E. Jacques; Mrs. M. H. Dodge.....	4,100.00
22—"A Lee Shore," Jacob Maris; W. W. Seaman, agent.....	3,300.00
23—"The Pool at Harrison," H. J. Harpignies; Emil Winters.....	1,700.00
24—"A River in France," Frits Thaulow; Otto Bernet, agent.....	1,400.00
25—"Evening Glow," J. C. Cazin; W. W. Seaman, agent.....	7,500.00
26—"Spring Ploving," Rosa Bonheur; Miss R. H. Lorenz, agent.....	4,000.00
27—"Road to the Village," Alfred East; J. J. Gillespie & Co.....	750.00
28—"Landscape with Cattle and Sheep," E. A. Poole; Winthrop Taylor.....	650.00
29—"In the Harlem Meadows," C. Westerbeek; Otto Bernet, agent.....	375.00
30—"The Young Shepherdess," C. E. Jacques; Arlington Galleries.....	3,300.00
31—"On the Marne," C. F. Daubigny;	

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32—"The Forest Pasture," C. E. Jacques; F. H. Brunell.....	6,100.00	196—White jade pagoda, Ch'ien Lung, Mr. Edwards.....	1,075
33—"The Gossips," J. C. Bail; W. W. Seaman, agent.....	2,600.00	296—Carved coral and jade necklace and pendants, Mrs. J. C. Brady.....	300
34—"Napoleon in Russia," J. V. Chelminski; A. Ruder, agent.....	1,050.00	297—Ruby and jade necklace with pendant, E. Hugo.....	330
35—"The King of Rome," J. C. Vibert; Dr. E. Cadgene.....	5,100.00	300—Lapis-Lazuli and coral necklace and pendant, Miss R. H. Lorenz, agent.....	450
36—"Bedouins on the March: Evening," A. Schreyer; Arlington Galleries.....	4,000.00	305—Fair jade floral groups, Dwight C. Harris.....	360
37—"The Harvesters' Mid-Day Meal," L. A. L'hermitte; John Levy.....	5,700.00	308—Pair jade floral groups, H. Charles.....	380
38—"The Tow Path," A. Mauve; Sir Joseph Duveen.....	8,000.00	310—Pair jade floral groups, Ch'ien Lung, Otto Bernet, agent.....	1,650
39—"Pasture," E. Van Marcke; Scott & Fowles.....	6,100.00	311—Pair jade floral groups, Ch'ien Lung, W. W. Seaman, agent.....	740
40—"Fete Day: Venice," F. F. Ziem; Gray Crag.....	6,000.00	330—Pair of Fukien dogs of Fo, Ming, A. Rutledge Smith.....	460
41—"Homeless," Thomas Faed; F. H. Brunell.....	3,000.00	396—Pair of celadon vases with covers, Ch'ien Lung, Mr. Edwards.....	350
42—"French Fisher Girl," Ridgeway.....	1,100.00	402—Lung-Yao vase, early K'ang Hsi, Roland L. Moore.....	5,200
43—"The Mother," W. A. Bongueau; E. F. Albee.....	3,050.00	425—Pair of porcelain dogs, Ch'ien Lung, Otto Bernet, agent.....	320
44—"A Spate in the Highlands," Peter Graham; Mrs. M. H. Dodge.....	3,300.00	430—Pair of famille verte jars, K'ang Hsi, Maurice Goodman.....	440

A. W. Bahr Chinese Collection

American Art Galleries.—Chinese antiquities and art treasures from the collection of A. W. Bahr, January 9-11. Total, \$63,957 for 597 items. A report of the sale on lots bringing \$300 or more:

174—Carved white jade incense burner, Mr. Edwards.....	380
175—Carved white jade vase, Ch'ien Lung, Mr. Edwards.....	380
177—Carved white jade figure, Ch'ien Lung, Mr. Edwards.....	340
178—Pair of carved Fei-t'ai jade plaques, Ch'ien Lung, W. W. Seaman, agent.....	500
179—Dark green jade carving, Ch'ien Lung, Mr. Edwards.....	530
181—Carved Mutton-fat jade incense burner, Ch'ien Lung, Mrs. T. B. Murphy.....	590

Record Prices for Baxter Prints

LONDON.—At a recent sale Messrs. Puttick and Simpson disposed of the first portion of the Wilson Browne collection of Baxter color prints for which, in some cases, record prices were given. "Butterflies" brought £54 12s. (Owen); "The Large Queen," £50 (Drood); "Edmund Burke," with lettered mount and gold border, £64 (C. Lewis).

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PARIS

It would be a far greater improvement to Paris life were refreshments supplied at the picture galleries than pictures at cafés and restaurants, as is becoming increasingly the fashion. An establishment of this kind may certainly be embellished by mural decorations of a certain order, as those by Steinlen in a tavern on Montmartre, or by a type of painting resembling the ensign and poster, or even by a judicious selection of still-lives, but a fine, grave study by André Derain, a nude by Favory, even a landscape by Flandrin does not gain by this promiscuity. For art and fitness are synonymous.

But art and fitness are not the consideration with a large majority of our young "artists." Their idea is to manifest themselves and their productions under any and every possible circumstance. The much-spoken-about Café de la Rotonde show is another parade of the Academy of Independents. People have been speaking about the show because they like to go to the Rotonde for their own reasons. Only one picture, seemed in its place here—Mme. Fuss-Amoré's street ball scene. In the sculpture, the bust in wood of a fat man which brought its author, Loutchansy, into repute last year, might stand for an appropriate representation of a modern Vitellius. But the top of a second-rate sideboard is not a position worthy of a first rate work of art. Other artists participating are Charles Guérin, Vlaminck, Chavenon and Marval.

The surfeited picture-seer is very grateful for every opportunity for enjoying art under some other aspect than paint. This will be given him in a series of exhibitions of choice prints at the Galleries Marcel Guiot in the Rue Volney very shortly. Opening with an important collection of works by Zorn in February it will continue with another of selected specimens by Rops in February and a one-man show of the famous American artist Louis Orr's etchings in the first weeks of April. The end of that month will be devoted to those two excellent French etchers, Mathey and Godefroy; a special exhibition of works by different American etchers will be on view in May, while the beginning of June will be devoted to lithographs by Delacroix, Daumier and Gavarni.

The Chamber of Deputies has just passed a bill, which awaits ratification by the Senate, authorizing the charge of an admission fee at public galleries. This has of course raised a hue and cry. The usual argument about the impecunious young student craving for art is again put forward, while the very simple provision of a few free days occurs to no one. Moreover it is understood that large numbers of privileges for different classes of visitors must be allowed. —M. C.

LONDON

We all know the deadliness of the historical canvas that pretends to visualise some stirring event in the annals of a nation but in reality is nothing more than a stage scene of the most unconvincing description. We have promise, however, of something more akin to life in the new departure inaugurated in connection with Sir John Lavery's projected pictures of the House of Lords as it appeared when addressed by the Lord Chancellor in reply to Lord Carson on the Irish situation. Sir John is now attending the Irish debates and making his studies in pencil and in oil on the spot. Historical pictures produced under the conditions that Sir John has insisted on may indeed have a vitality and a significance that the dreary miles of canvases that decorate our public buildings sadly lack as a rule. His portraits of the Irish peace delegates are to become the property of the Irish Free State, while the studies of Parliament are also likely to go to the nation eventually.

At the French Gallery, 120 Pall Mall, S. W., there are at present to be seen a number of interesting examples of work by modern French and Dutch artists. Some excellent pastels by L'hermitte and an exquisite Harpignies are examples of these masters at their best, while a domestic interior by Blommers has poetry of interpretation. Brangwyn's great canvas, "The Orange Market at Jaffa," dominates one wall with its glowing color and forceful composition.

I wrote some little time ago of the keenness of the bidding for children's stories illustrated by such Victorian artists as Caldecott and Greenaway. Early editions of story books illustrated by Arthur Rackham are likewise bringing higher prices, so that those who possess such copies would do well to keep them a few years longer. At Sotheby's recently the Rackham edition of "Peter Pan" and Rip van Winkle fetched £15 apiece.

A good many American and Continental buyers are expected for the sale at Sotheby's in February, which will include Dürer's painting on vellum of "The Dead Duck," and the drawing in chalk and ink by Hans Holbein, "A Young Leper." That subject in art matters very little and treatment a great deal is surely established by the themes of these two works. The prices they fetch will doubtless confirm in their opinion those who maintain that it is the manner and not the matter that determines greatness and its reverse. —L. G-S.

Columbus, O.

At the Fine Arts gallery, to continue through Jan. 27, is the collection of drawings and sketches by Louis Maurice Boutet de Monvel, the French artist who died at Nemours in 1915. The exhibit was assembled by Cornelia B. Sage Quinton, of the Buffalo Fine Arts Academy, in association with surviving members of his family. About 200 pieces are included.

On view Monday, Tuesday and Wednesday January 16th,
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LOS ANGELES

At the MacDowell Club, which has an unusually well lighted series of rooms and alcoves, the Print Makers' Society of California is holding an exhibition of about 100 entries through January. The Society has members from many countries. English contributors are G. R. Duncan, Elsie Henderson, George Marples, Dorothy E. G. Woollard, Philip Hagreen, E. L. Lawrence, Robert Gibbings, George Soper and Charlotte Lawrenson. Louis Godefroy sends two fine etchings from Paris. Other entries are from Bertha Jaques, Alson S. Clark, Howell Brown, Benjamin Chambers Brown, John W. Cotton, Ralph Pearson and Fred S. Haines.

Fifty-four carefully selected canvases from the Agnes Burrell Nation collection of 184 copies from the old masters are showing in the main gallery at the Los Angeles Museum. There are six copies of Botticelli, four being from the Uffizi: "Spring," "Birth of Venus," "The Calumny," and "The Magnificat." Veronese, Titian, Lippo Lippi, Giorgione, Fra Angelico, Leonardo, Raphael, Andrea del Sarto, Michelangelo and Tintoretto, are all represented. It is understood that Mrs. Nation had the copies made and paid for as part of her relief work during the war.

The Ebell Club is showing a number of landscapes by half a dozen members of the California Art Club, pictures recently shown at the club's annual exhibition at the Los Angeles Museum.

At the Friday Morning Club, Max Wiczorek is exhibiting an interesting collection of his portraits and figures in his "mixed" medium of charcoal and chalk. They are cleverly handled. Mr. Wiczorek painted a striking portrait of Ruth St. Denis last year. This portrait is now being shown in Boston.

Helena Dunlap, who has been painting in India and other countries of the Orient for the past year, has now returned to her home in Whittier, near Los Angeles. Miss Dunlap exhibited four of her Oriental pictures in the recent Salon in Paris. She will show in Los Angeles in the spring. —A. A.

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CHICAGO

The Arts Club opened its annual exhibition of paintings, sketches and sculpture with a tea Jan. 3. More than half a hundred paintings are hung effectively. Portraits in a lighter vein by Beatrice Levy, Mary H. Wicker, Elizabeth Telling, Anna L. Stacey and Tilly Klemm are on the same wall with a symbolic composition intended for a decorative over-mantel panel, "Every Woman," by Gerald Frank. Another fanciful composition is "La Mer—Debussy" by Robert Lee Eskridge. A well painted scheme of "Water Lilies and Evening Clouds" is shown by Elizabeth Tuttle Holzman, Dorothy Visju Anderson's "Titania" is an impressionistic study of a misty moonlit grove with shadowy fairies. "First Snow" by Kathryn Cherry, "A Skokie Lane" by Grace Chapman Redfield, "A Little Venus of the Steppes" by Marguerite Kreutzberg, "Beatrice" by Albert Ullrich, "The Lone Oak" by Otto Wolff, "A Street in Spain" by Thomas Eddy Tallmadge, and paintings by Irma Kohn, Lee Sturges, Agnes Squire Potter, Mabel Key, L. O. Griffith, Marie Blanke, Joseph Birren, and others complete the showing.

The Arts Club is conducting an exhibition of oriental antiquities, English furniture, tapestries, and paintings of the Dutch, French and English schools, which have been assembled by the cooperation of Parish-Watson & Co., Inc., of New York, Frank Partridge, of New York and London, and M. Knoedler & Co., of New York. The handsome lounge overlooking the boulevard and Lake Michigan and the adjacent rooms have been transformed into a museum. A Gothic tapestry once owned by Henry VIII, and recently from the collection of the late Pierpont Morgan, is valued at \$90,000. Chinese porcelains of the K'ang, Hsi, Young Ching and Chien Lung periods of the first to the eleventh centuries are shown. Two black Hawthorne vases, reported to have been owned by George III, are valued at \$100,000. Among the portraits are those of Mrs. Bryan Barrett by Gilbert Stuart, the Duchess of Lambes by Nattier and Lady Bagot by Hoppner. A landscape by Hobbema, an example of Rembrandt's work, paintings by Raeburn and Gainsborough, and works by Fragonard and Boucher are also shown.

Ross Crane, of the Chicago Art Institute extension department, accompanied by assistant lecturers, will present demonstrations in a "Better Homes Institute" at five Chicago High Schools in January, each program taking five week-day evenings. The Chicago American finances the lecturers.

The Palette and Chisel Club, which celebrated its twenty-fifth anniversary by the purchase of an old residence at 1012 N. Dearborn Avenue, announces that its December sketch sale realized \$1,500 for the fund for a new skylight and the reconstruction of its attic studio. The popular vote awarded a \$50 prize to the painting by John F. Carlson. Within six months, ninety-five new members have been admitted. The officers elected Jan. 5 are: President, Glen C. Sheffer; first vice-president, Henry A. Thiede; second, Charles E. Selleck; recording secretary, James Topping; corresponding, Ralph E. Power; treasurer, Fred T. Larson; club historian, Werner B. Schmidt.

—Lena M. McCauley.

Houston, Tex.

Mrs. Henry B. Fall, president of the Houston Art League, has been chosen state chairman of the art department of the Texas Federation of Women's Clubs.

BOSTON

The Vose Gallery, Boylston Street, has outdone itself in presenting the choice selection of portraits and ideal figure pieces mentioned last week. Mainly they are paintings by masters of the British school of portraiture with a sprinkling of works by American contemporary artists and one example each by Charles Cottet and Franz von Lenbach. Canvases by Gainsborough, Lawrence, Wilkie, Cosway, Russell, Reynolds, Beechey and Lely are shown. Hung alone on the end wall is the magnificent portrait of William IV by Wilkie. This artist's chief claim to fame rests on his popular genre pictures painted early in his career of which "Blind Man's Buff" is typical. That he was a portrait painter of more than ordinary ability must also be conceded.

The Gainsborough shows the head and shoulders of a child, "Hon. Campbell Skinner." As a companion piece to this is a clever portrait of a flaxen-haired child by von Lenbach. The Lely is a small three-quarter length portrait of himself.

Three pictures by George de Forest Brush are shown. One is a delicate pastel of a Baltimore woman in Greek costume, another a small portrait head of his daughter, done in a lighter and brighter vein than is his usual custom, and the third a familiar mother and child group. Nearby hangs a splendid head of a woman by Abbott Thayer.

Other paintings of note include two examples by Arthur B. Davies, one of which belongs to his pre-radical period; "The Nightingale" by Mary L. Macomber; an interesting mother and child group by Gari Melchers; a broadly painted sunlight picture of Indians in the desert by Victor L. Higgins, and paintings by Daniel Mytens, Thomas Sully, F. Louis Mora and Robert Henri.

Paintings by H. Dudley Murphy are on view at the Guild of Boston Artists through Jan. 14. At the Copley Gallery landscapes by C. Scott White are being shown. They include scenes painted in the White Mountains, in Shenandoah Valley, on Cranberry Island, at Rockport, and near his own home, Belmont.

At the Bookshop for Boys and Girls, 270 Boylston Street, is an exhibition of wood-block prints by Gustave Bauman, Molly Nye Gammons, Eliza D. Gardiner, Frances H. Gearhart, Edna Hopkins, Florence W. Ivins, Margaret Patterson, Rudolph Ruzicka, Birger Sandzen and Adolph Triedler.

For two weeks, dating from Jan. 4, the Brooks Reed Gallery is exhibiting a group of paintings by Claude Monet.

Thursday Jan. 12, in the main gallery of Irving-Casson, Park Square, George T. Plowman gave an intimate lecture and demonstration of the different processes of etching.

In the exhibition rooms of the Society of Arts and Crafts, Park Street, there is on view an interesting group of photographs and prints by Helen M. Murdoch from England, France, Egypt, Jerusalem, India, Burma, Ceylon, China, Philippines, Japan and California.

—Sidney Woodward.

Baltimore

At the private view of the Friends of Art loan exhibition, Jan. 4, the members of the board of directors received. Among the exhibits are fifty portraits by Peale and Sully, collected by Judge Carroll Bond. Of particular interest are the Poe relics, lent by Mrs. Sumner Parker, of which Mrs. Townsend Scott has charge. These consist of four chairs, two silver candlesticks, some silver dishes and an old lap desk filled with Poe's papers.

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PHILADELPHIA

Robert Henri was the speaker at the third lecture of the season given under the auspices of the Art Alliance in the foyer of the Academy of Music last Thursday.

A talk on line engravings was given before members of the Print Club on Wednesday by Ellis Ames Ballard, collector. His speech was illustrated by an exhibition of Seventeenth Century line engravings, portraits of the reign of Louis XIV, from Mr. Ballard's collection.

Ralph McLellan has opened a one-man show at the School of Industrial Art. He has with him in the past few months become a Philadelphian, by reason of his assumption of membership in the school faculty. A native of Texas, he studied under Benson in Boston, and at the Art Students' League in New York. He received the Dunham prize at Hartford and the Isidor medal at the National Academy of Design.

Joseph Pennell, who recently removed his headquarters from this city to Brooklyn, lectured on Whistler under the auspices of the Fellowship of the Academy of the Fine Arts on Wednesday.

Black and white reproductions of the work of Abbott Thayer and J. Alden Weir have replaced the Whistler exhibition in the rotunda of the Academy. The Fellowship is also showing sketches made abroad by the recently returned Cresson Scholarship group, at 1834 Arch Street.

The exhibition of the Philadelphia members of the National Association of Women Painters and Sculptors at the rooms of the Art Alliance comprises sculpture by Beatrice Fenton and miniatures by Berta Carew, recently exhibited in England, as well as paintings by other exhibitors. Nancy Ferguson shows characteristic canvases of New England village subjects, Cora Brooks and Constance Cochrane landscapes of New England, and Miss Brooks includes one of her opulent studies of flowers. M. Elizabeth Price is represented by an over-mantel decoration and one of her sketches of the fruit stalls of Venice, Mary Butler, Helen McCarthy and Lucile Howard show recent landscapes. Fern Coppedge has an opalescent snowscape which marks her at her best. Ethel de Turck Benner exhibits still-life in her well known vein. —Bushnell Dimond.

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CONTINUED FROM PAGE 6

is a low-toned marine with sea and rocks under a starlit sky, and "After the Rain" a broadly painted green landscape. The self-portrait "At Work" is an engaging study of the artist before his easel, and the "Green Vase" a striking full-length study of a young woman in pink.

Old English Portraits Shown

There is an exhibition of XVIII century English portraits at the John Levy Galleries that will be thoroughly enjoyed by art lovers. It contains some master works and some pictures by the less known men of the period. All of them are decorative and the display calls attention once more to the possibilities of old masters for home adornment, without regard for their importance or price.

There is a blond Hoppner, a lightsome and spirited portrait of "Lady Henry Fitzgerald," that is a joyous thing to behold, and there is a flesh and blood Raeburn, a "Mrs. Bell," that is most satisfying. There is a proud and haughty Reynolds, "Lady William Wynn," and an ample and ruddy "Colonel Cyrus Troupaud" by the same master. By William Owen there is a beautiful and spirited "Sylvia Hutchins Calcott," in red, gold and brown; by Harlow a decorative "Lady Gordon," and by Robert Hunter a grandiloquent "Admiral McBride."

Japanese Shows Western Art

Maine landscapes and Maine people are the themes of ten paintings and half-a-dozen drawings that Yasuo Kuniyoshi, a young Japanese artist who has been studying and working in New York for twelve years, is showing in the Daniel Gallery until January 24. Unlike many Japanese who study art in the Western world, Mr. Kuniyoshi has kept himself free from Occidental influences for the most part, except that of some of the most modern Frenchmen.

In his "Landscape" he has put almost everything one would see in rural Maine from a farmhouse to a cemetery and he hasn't bothered much about the distribution of the planes in doing it. "Maud" is not a sentimental young woman, as might be imagined from the Tennysonian title, but a frisky white calf who is galloping over a considerable portion of the landscape.

As if to show that he has not quite forgotten his native country there is a portrait of "The Baby," who wears nothing but a crown and a garment described as a Japanese corset. Of the drawings, which relate to farmyard scenes for the most part, Mr. Bryson Burroughs, curator of the department of paintings at the Metropolitan Museum, liked "Cocks and Snakes" so much that he bought it for his private collection.

Ipsen's Portrait of Dr. Egan

The Knoedler Galleries are showing Ernest L. Ipsen's latest portrait, a splendid representation of Dr. Maurice F. Egan, former ambassador of the United States to Denmark, which he executed at the order of a committee of citizens of Copenhagen and which is to be presented to the King.

This is one of the best pieces of characterization that has come from Mr. Ipsen's brush. Dr. Egan is painted in the robes of a doctor of law of Columbia University, wearing upon his breast the star of commander in the Order of Danneborg, an honor conferred on him by the Danish monarch. The work has great dignity and vitality.

Monet Annual at Durand-Ruel's

What has come to be an annual feature at the Durand-Ruel Galleries, a group of paintings by Claude Monet, is now on view until January 21. The show includes five of the famous pond lily compositions; four of his Thames scenes, seen through a fog darkly; two views of the Rouen cathedral, one of which is rich in violet hues as contrasted with the more familiar old rose facade of this structure, and a group of his studies of trees such as the "Saul pleureur" and "Les palmiers, Bordighera."

The least familiar canvas in the exhibition to Monet admirers will be the "Baie des Anges, vue du Cap d'Antibes," which dates from 1888 and shows the distant mountainous headland across the quiet waters of the blue bay.

New York Exhibition Calendar

Ackerman Gallery, 10 East 46th St.—Water color drawings by Philip Rickman and etchings by Dwight C. Sturges, Jan. 15 to Feb. 1.

Ainslie Galleries, 615 Fifth Ave.—Permanent display of Inness landscapes; paintings and sculpture by five American artists, to Feb. 3.

Arlington Galleries, 274 Madison Ave.—Paintings by Kyohei Inukai, to Jan. 28.

Art Center, 65-67 East 56th St.—Exhibition of paintings, drawings, etchings and craft work by members of the Advisory Art Committee of the Tiffany Foundation, to Jan. 28; hand lettering and illuminated work by Major Ernest Clegg, to Jan. 28; Persian rugs and textiles, through January.

Babcock Galleries, 19 East 49th St.—Portraits by Henning Ryden, Jan. 16-28.

Belmaison Galleries—John Wanamakers—Decorative panels by modern artists, beginning Jan. 20.

The Bookery, 14 West 47th St.—Paintings, sculpture and etchings by Marco Zim, to Jan. 31.

Bourgeois Galleries, 668 Fifth Ave.—Water colors and pastels by the Children's School, beginning Jan. 14.

Brooklyn Museum, Eastern Parkway—XVIII century English furniture; paintings from A. A. Healy bequest; Tissot water colors.

Brown-Robertson Galleries, 415 Madison Ave.—Etchings of New York by Charles F. W. Mielatz, to Jan. 23.

Brummer Galleries, 43 East 57th St.—Drypoints and drawings by Peggy Bacon and drawings and paintings by Alexander Brook, to Jan. 21.

City Club, 55 West 44th St.—Landscapes by sixteen artists, to Jan. 27. Women admitted 11 a.m. to 4 p.m.

Cluny Galleries, 1 East 47th St.—Paintings of Venice by Gaston Boucart, to Jan. 21.

Daniel Gallery, 2 West 47th St.—Faintings by Kuniyoshi, to Jan. 24.

Dudensing Galleries, 45 West 44th St.—Selected group of paintings by French Impressionists and Post-Impressionists, through January.

Durand-Ruel Galleries, 12 East 57th St.—Paintings by Claude Monet, to Jan. 21.

Ehrlich Galleries, 707 Fifth Ave.—Landscapes by J. Stewart Barney, Jan. 16-28.

Fearon Galleries, 25 West 54th St.—XVIII century French drawings, to Jan. 23.

Ferargil Galleries, 607 Fifth Ave.—Paintings by R. Sloan Bredin, to Jan. 20.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Galerie Intime, 749 Fifth Ave.—Special mid-winter exhibition of small paintings for the home by American artists, to Jan. 30.

Harlow Gallery, 712 Fifth Ave.—Drawings by contemporary British artists, to Jan. 29.

Kennedy Galleries, 613 Fifth Ave.—Etchings by Anders Zorn, through January.

Keppel Galleries, 4 East 39th St.—Wood cuts by John J. A. Murphy, to Jan. 31.

Kingore Galleries, 668 Fifth Ave.—Paintings by Larionov and Goncharova to Jan. 21.

Knoedler Galleries, 556 Fifth Ave.—XVIII century English mezzotints, through January; portraits by Sir Philip A. de Laszlo, Jan. 16-30.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by George Luks, Jan. 31.

John Levy Galleries, 559 Fifth Ave.—Exhibition of English portraits of the XVIII century.

Little Gallery, 4 East 48th St.—Handwrought silver by master craftsmen.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—California landscapes by F. Ballard Williams, N.A.; "New England Streets" by Felicie Waldo Howell; paintings of South America by E. W. Deming, to Jan. 23.

Mrs. Malcom's Gallery, 114 East 66th St.—Water colors by Sandor Bernath, to Jan. 21, 2 to 6 p.m.

Metropolitan Museum, Central Park at 82nd St.—Exhibition of Japanese paintings of the XIX century, to Feb. 15; lace lappets and cap crowns, Jan. 14-March 31; Sixth Exhibition of Industrial Art, Jan. 15-Feb. 15; Old English Prints, from Jan. 15.

Milch Galleries, 108 West 57th St.—California landscapes by Douglas Parshall, and landscapes and interiors by Katherine Langhorne Adams, to Jan. 24.

Montclair Art Museum—Annual exhibition of Pictorial Photographers, to Jan. 22.

Montross Gallery, 550 Fifth Ave.—Paintings by Allen Tucker and drawings by D. Putnam Brinley, to Jan. 21; paintings by Walt Kuhn, to Jan. 28.

Museum of French Art, 599 Fifth Ave.—Works of Toulouse-Lautrec, to Feb. 11.

Museum of Natural History, 77th St. and Central Park West—Water colors of tropical animal life by Isabel Cooper, to Jan. 20.

National Arts Club, 15 Gramercy Park.—Annual prize exhibition by painter and sculptor members, to Jan. 28.

N. Y. Public Library, Fifth Ave. and 42nd St.—"The Making of an Aquatint," through January.

Pen and Brush Club, 134 East 19th St.—Annual exhibition of oil paintings, to Feb. 2.

Pratt Institute, Ryerson St., Brooklyn.—Paintings by Harry Neyland, to Jan. 27.

Ralston Galleries, 4 East 46th St.—Exhibition of Barbizon paintings and XVIII century English portraits.

Rehn Galleries, 6 West 50th St.—Exhibition of selected American paintings.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

Schwartz Galleries, 14 East 46th St.—Paintings by George A. Traver, to Jan. 28.

Scott & Fowles Galleries, 667 Fifth Ave.—Drawings by celebrated European masters, and views of old London by XVIII century artists, through January.

Sternier Gallery, 2 West 49th St.—Portraits by John Philip, through January.

Weyhe Galleries, 708 Lexington Ave.—Water colors, colored lithographs and etchings by Arthur B. Davies, to Jan. 17.

Whitney Studio Club, 147 West 4th St.—Paintings by William J. Glackens and Max Kuehne, to Jan. 29, 11 a.m. to 10 p.m., Sundays, 3 to 9 p.m.

Wildenstein Galleries, 647 Fifth Ave.—Drawings by French masters of the XVIII century; exhibition of domestic architecture by Walter & Gillette, to Jan. 14; paintings by Louis Charlot, to Jan. 18.

Catherine Lorillard Woolf Club, 802 Broadway—water colors and pastels by members, through Jan.

Howard Young Galleries, 620 Fifth Ave.—American and European paintings.

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